

A
TRIBUTE
TO MY
PEOPLE

DUKE ELLINGTON Don't Get Around Much Anymore

ERROLL GARNER Misty

W.C. HANDY St. Louis Blues

SPENCER WILLIAMS Basin Street Blues

RAY CHARLES Hallelujah, I Love Her So

DON REDMAN Cherry

JOHN & BENJAMIN SPIKES Someday Sweetheart

COUNT BASIE One O'Clock Jump

EDDIE HEYWOOD Canadian Sunset

CHARLIE SHAVERS Undecided

LEON & OTIS RENÉ & CLARENCE MUSE When It's Sleepy Time Down South

EDGAR SAMPSON Don't Be That Way

MARV
JENKINS



reprise



A TRIBUTE TO MY PEOPLE

MARV JENKINS

Marv Jenkins' premise for this album was a valid one, and long overdue as an LP point of departure.

In *Negro*, the vast anthology edited and published by Nancy Cunard in London in 1934, George Antheil observed that since Wagner, music has had two gigantic blood infusions: the Slavic and the Negro. "Negro music... baked as hard and beautiful as a diamond... was the only thinkable influence after the *Sacré* and *Noces* had exhausted once and for all every last drop of blood that the primitive Slavic music had in it."

Clarence Cameron White, in the same book, wrote: "To America the Negro could bring only his music. With his freedom, his music was one of his greatest possessions... Since the slavery period the Negro has made his greatest progress in America. The opportunities for the study of music were nil. The stronger and more aggressive natures pushed themselves into high callings by sheer force of untutored energy and uncontrolled ambition."

Since those words were written, the American Negro has made tremendous advances beyond the spirituals and plantation songs, the work songs and early ragtime and folk-jazz. An area in which he has enjoyed resounding success is that of popular music and modern jazz, the field investigated on these sides by the Marv Jenkins Trio.

The dozen compositions in this set cover a broad span in time and space. Among the composers are such veterans as New Orleans' Spencer Williams (*Basin Street Blues*, 1928), the brothers Ben and John Spikes from Dallas (*Someday Sweetheart*, 1919) and contemporary figures like Ray Charles (*Hallelujah, I Love Her So*, 1956) and Erroll Garner (*Misty*, 1954).

At least half the writers are better known in other capacities, as pianists, arrangers or bandleaders. In several instances the songs were first conceived as instrumental numbers and were later fitted out with lyrics to equip them for the battlefield of Tin Pan Alley. Trumpeter Charlie Shavers wrote *Undecided* in 1938 as a casual riff theme for the John Kirby sextet of which he was a member. Duke Ellington's *Don't Get Around Much Anymore* was designed in 1940, under the title *Never No Lament*, as a Johnny Hodges alto sax vehicle.

By all odds the best known work of the twelve is *St. Louis Blues*, which in 1957, 43 years after its publication, became the title song of a film based on the life of its composer, the late W. C. Handy. Perhaps the next most celebrated is Count Basie's *One O'Clock Jump*. The pianist first assembled this informal blues package around 1935 in Kansas City and launched it a couple of years later on records. *Don't Be That Way* stems similarly from the swing era; saxophonist Edgar Sampson wrote and recorded it as a member of Chick Webb's orchestra in 1934. Another distinguished saxophonist-arranger, Don Redman, wrote *Cherry* in 1928.

The René brothers, Leon and Otis, songwriters since the mid-1920's, provided Louis Armstrong with *Sleepy Time Down South*, his theme since 1931. Eddie Heywood Jr., once a member of the Benny Carter orchestra and lately a successful night club pianist and composer, scored his greatest success in 1956 with *Canadian Sunset*.

To each of these durable works Marv Jenkins brings the *sauce piquante* of his personal touch. One becomes a waltz, another takes on a funky flavoring, a third assumes overtones of a modern spiritual. And whenever it's required, Marv swings exultantly.

Born in 1932 in Aultman, Ohio, a graduate of Westlake College of Music and member of a gifted family of musicians, Marv plays flute, tenor sax and organ as well as piano, is a composer himself, and was a member of Barney Kessel's Quartet before forming his own trio. Marv's drummer, Kenny Dennis, a 31-year-old Philadelphian, has worked with Erroll Garner, Billy Taylor and Sonny Rollins. Bassist Jack Bruce, 26, from Kansas City, played with Les McCann, Barney Kessel and Les Brown.

In paying homage to his illustrious forebears and contemporaries, Marv Jenkins has offered impressively swinging evidence that his own name, like theirs, deserves a prominent and permanent role in the unique musical history of the Negro in America.

— LEONARD FEATHER

The tunes are:

DON'T GET AROUND MUCH ANYMORE

ST. LOUIS BLUES

SOMEDAY SWEETHEART

DON'T BE THAT WAY

MISTY

CHERRY

UNDECIDED

CANADIAN SUNSET

WHEN IT'S SLEEPY TIME DOWN SOUTH

HALLELUJAH, I LOVE HER SO

BASIN STREET BLUES

ONE O'CLOCK JUMP

Produced by Neal Hefti

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33 $\frac{1}{3}$ R.P.M.
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PROMOTIONAL
RECORD
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R-6013 A
(10,068)

reprise:

MARV JENKINS

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1. DON'T GET AROUND MUCH ANYMORE
(Ellington-Russell) Robbins Music Corp. - ASCAP 2:45
2. ST. LOUIS BLUES
(Handy) Handy Bros. Music Co., Inc. - ASCAP 3:10
3. SOMEDAY SWEETHEART
(J. & B. Spikes) George Simon, Inc./
Fred Fisher Co., Inc. - ASCAP 2:37
4. DON'T BE THAT WAY
(Sampson-Goodman-Parish) Robbins Music Corp. - ASCAP 2:43
5. MISTY
(Garner-Burke) Vernon Music Corp. - ASCAP 3:16
6. CHERRY
(Redman-Gilbert) Melody Lane Publications - ASCAP 3:28

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reprise:

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1. UNDECIDED
(Shavers-Robin) Leeds Music Corp. - ASCAP 2:42
2. CANADIAN SUNSET
(Heywood-Gimbel) Meridian Music Corp. - ASCAP 3:35
3. WHEN IT'S SLEEPY TIME DOWN SOUTH
(L. & O. René-Muse) Leon René Publications - ASCAP 2:52
4. HALLALUJAH, I LOVE HER SO
(Charles) Progressive Music Pub. Co., Inc. - BMI 2:33
5. BASIN STREET BLUES
(Williams) Mayfair Music Corp. - ASCAP 2:45
6. ONE O'CLOCK JUMP
(Basie) Leo Feist, Inc. - ASCAP 3:30